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ABSTRACT

Two experimental groups and a control group of elementary art education students were enrolled in three sections of a class designed to overcome established, frequently limited, attitudes towards art. All three groups were exposed to identical content combining the stages of art criticism with several theories of art. Teaching strategies, drawn largely from studies in attitude and attitude change, were tested for effectiveness by comparing pretest and posttest responses to an assortment of art slides. The teaching strategy for groups 1 and 2 involved the evaluation of a work of art in class: members of group 1 discussed art which, previously, they had reacted negatively; group 2 discussed art works of their own choice. Although both approaches were expected to modify student attitudes, group 1's posttest performance exceeded group 2's toward higher valued judgments and a greater command over the aesthetic qualities needed to support expressed attitudes. The control group which did not make class presentations failed to improve on the posttest. The results of the study suggest that student attitudes can be modified, if modification is a teaching objective, and that modification is necessary if students are to involve future pupils in critical experiences with art. (JH)

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FINAL REPORT

Project No. 3-1972

Grant No. NEG-oo-3-0114

**AN INSTRUCTIONAL STRATEGY DESIGNED TO OVERCOME
THE ADVERSE EFFECTS OF ESTABLISHED STUDENT
ATTITUDES TOWARD WORKS OF ART**

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**Gene A. Mittler
Indiana University
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December, 1974

**U.S. DEPARTMENT OF
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ABSTRACT OF THE STUDY

This study attended to the problem of overcoming established, frequently limited student attitudes toward works of art. It was felt that this problem must be resolved if students are to assimilate instructional content in art criticism designed for college elementary education students.

Two experimental groups and a control group were employed in the study conducted at Indiana University during the Spring Semester of 1974. All three groups were exposed to identical content in art criticism which combined the stages of art criticism with several theories of art. A teaching strategy drawn largely from studies in attitude and attitude change was tested to determine its effectiveness in causing students to attend to and assimilate specified content in art criticism. Assimilation of content was determined by comparing pretest and posttest responses on an instrument designed to ascertain student attitudes regarding an assortment of art slides as well as the aesthetic qualities referred to by students when formulating and substantiating these attitudes.

The teaching strategy tested required students to express publicly their attitudes concerning works of art. Some of these students (Experimental Group I) were asked to express positive judgments about works toward which they responded earlier in a negative manner. Others (Experimental Group II) were able to express positive or negative judgments concerning works toward which they previously responded in positive or negative ways. It was hypothesized that both approaches would bring about modifications of attitude toward specified works of art although the amount and direction of this change would differ between groups. It was also hypothesized that students in Experimental Group I would refer to an expanded number of different aesthetic qualities when asked to support their expressed attitudes toward certain works of art.

A comparison of pretest and posttest data revealed that:

1. EXPERIMENTAL GROUP I

- A. Significantly changed their attitudes toward a selection of art slides viewed during testing.
- B. Employed a significantly larger number of aesthetic qualities when asked to list reasons to support their expressed attitudes about works of art.

2. EXPERIMENTAL GROUP II

- A. Also demonstrated a change in attitude toward a selection of art slides, but the change was not as great as that recorded by the first experimental group.
- B. Employed a larger number of aesthetic qualities when asked to list reasons in support of their expressed attitudes about works of art but, again, the number was not as great as that recorded by the first experimental group.

3. CONTROL GROUP

- A. Failed to demonstrate a change in attitude toward a selection of art slides.**
- B. Tended to employ the same number of aesthetic qualities when asked to list reasons in support of their expressed attitudes about works of art.**

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I. INTRODUCTION AND PURPOSE OF THE STUDY

Current efforts to upgrade elementary school art programs are made more difficult by a realization of the added responsibility art must assume in providing pupils with guidance during their encounters with a multitude of diverse visual products. Chapman (1969)¹ observes that children as well as adults are called upon to make decisions about art products in virtually every aspect of their lives. Increased powers of discrimination and judgment are essential in controlling the seemingly endless flow of visual stimuli pouring from the mass media today. Consequently, art programs at all levels should be prepared to extend the aesthetic sensitivity of students and to develop the decision-making skills required during artistic encounters. As Ralph Smith (1966)² states, "Unless the pupil through art education fortifies himself with basic aesthetic disciplines, he will be unprepared to judge invidious forms of propaganda, whether expressed in debased popular art or in the pointless posturings of the pseudo-avant-garde."

Unfortunately, many elementary school art programs do not direct proper and sufficient attention to the task of preparing children to make aesthetic judgments. Munro (1956)³ in voicing his assessment of most art appreciation programs, notes that they consist of little more than a superficial chronological survey of art history in which children are exposed to a series of art works which the teacher deems worthy of examination. Feldman (1966)⁴ maintains that education of this sort only points out to pupils what is right to admire and fails to provide opportunities for them to critically evaluate works of art for themselves. He recommends that the art curriculum provide for the development of

critical capacity, that is, "the capacity to perceive visual relationships that will maximize the meanings and satisfactions apprehensible through a work of art."

Since elementary school pupils can hardly be expected to master art criticism if classroom teachers themselves are not qualified to teach it, the implications for teacher education in art are obvious. The college preparation in art for prospective elementary classroom teachers should be expanded beyond a traditional reliance upon studio and art history experiences. And an increasing number of art educators point to the field of art criticism as the direction for such expansion.

However, programs in art education which seek to involve elementary education students in art criticism may encounter difficulties brought about by student predispositions to respond to various visual art forms on the basis of their limited past experiences. Studies in various fields^{5,6,7} have shown that a student's favorable and unfavorable attitudes about art will affect his perception and his judgment during critical encounters with diverse works of art in the classroom. This appears to be especially true in those programs at the college and university level that are charged with the responsibility of providing training in art for prospective elementary classroom teachers. Many of the students typically enrolled in these courses lack depth and breadth in the past experiences they have had with art. As a result, they tend to respond favorably and in an almost automatic fashion to art works that are similar to those experienced in the past. Once they have formed a positive attitude toward certain kinds of art work these students are inclined to limit their preferences to examples that are similar and avoid those that are in some ways dissimilar. Consequently, the value of any effort to deal effectively with art and art criticism in classes

composed of such students is dependent in large measure upon whether or not the teacher is able to overcome the impediments to learning imposed by their existing attitudes about art. It was the intent of this study to describe and test the effectiveness of an instructional method aimed at resolving this problem.

REVIEW OF LITERATURE

Information from recent studies in attitude and perception were used in the design of a teaching strategy aimed at overcoming the impact of established attitudes upon student perceptions and judgments in art. Concepts from aesthetics and art criticism provided guidance in the selection of content for instruction in a unit of art criticism provided to elementary education students enrolled in an art education course at Indiana University.

Attitude

Sherif, Sherif and Nebergall (1965)⁸ and Sherif and Sherif (1967)⁹ describe attitude as a set of "evaluative categories" which the individual forms during his interactions with persons and objects in his social world. When faced with persons, objects, or events relevant to his attitude, the individual uses these evaluative categories for classifying specific items as acceptable-unacceptable, good-bad, truthful-erroneous, or some other evaluative terms. Consequently, the judgment of any object or issue that concerns the individual embodies his evaluation of it, in which his perceptual discrimination ability and his own unique stand regarding the object participate inseparately.

Applied to the aesthetic encounter, the judgment of an object such as a work of art brings simultaneously into play the individual's per-

ceptual discrimination skills as well as his own personal stand regarding similar forms of visual expression. It was postulated in this study that elementary education students frequently lack the perceptual discrimination skills necessary in analyzing and judging works of art. Furthermore, they tend to rely upon an insufficient and/or inadequate fund of past experiences with art in the personal stand taken with regard to these works.

Attitude Change

According to Katz (1960)¹⁰, "...the most general statement that can be made about the conditions conducive to attitude change is that the expression of the old attitude or its anticipated expression no longer gives satisfaction to its related need state." Katz also indicates that changing an old attitude or replacing it with a new one is a process of learning and learning always starts with a problem, or being thwarted in coping with a particular situation. Consequently, frustration, such as might be experienced by an individual confronting new cognitions or engaging in behavior that is contrary to his established attitudes, might be viewed as conducive to attitude change. It is just such a view which serves as the basis for many "consistency theories" of attitude change which will now be examined.

Consistency theories of attitude change are based upon the premise that individuals tend to behave in ways that will minimize internal inconsistencies among cognitions, affects, behavioral tendencies and overt behaviors. Osgood and Tannenbaum (1955)¹¹, Festinger (1957)¹², Abelson and Rosenberg (1958)¹³, Heider (1958)¹⁴, McGuire (1960)¹⁵, and Newcomb (1963)¹⁶, are just a few of those who have been concerned at one time or another with theories of this type.

The honor of devising the earliest formalization of consistency theory as an approach to attitude change is usually accorded to Heider¹⁷. His reference to a "balanced state" suggests a condition in which everything fits together neatly without stress or tension in a person's lifespac. However, a lack of balance, according to Heider, results in stress and a pressure toward change which will restore balance.

Of the many variations on the consistency principle, Festinger's¹⁸ theory of cognitive dissonance has probably been the most influential in more recent research in the area of attitude modification. Essentially, the theory contends that when a person is presented with a communication that conflicts with his established attitudes cognitive dissonance results. For this reason, people tend to avoid situations and information which might provoke or increase dissonance. Festinger contends that dissonance is a motivating factor and that the greater the dissonance the greater the pressure to reduce it.

Counterattitudinal role playing is one of several ways of generating inconsistency and requires little more than inducing an individual to engage in behavior that is contrary to his existing attitudes. There is ample anecdotal evidence to support the contention that when individuals participate in counterattitudinal role playing tasks they modify their attitudes to be consistent with the positions advocated. Thus, if a person is somehow persuaded to improvise a verbal argument supporting a point of view with which he disagrees, his private attitudes will tend to move toward the position advocated in the argument.

Kretch, Crutchfield and Ballachey (1962)¹⁹ suggest that in any effort in which attitude change is sought it is essential to keep in mind the kind of change desired. These authors describe and note the

differences in two types: congruent and incongruent.

When the direction of attitude change sought conforms to the attitude the individual exhibited before treatment this change is termed congruent. In other words, the individual continues to exhibit a favorable or unfavorable attitude toward the attitude object, but this attitude is confirmed by the treatment and emerges reinforced and strengthened.

When the direction of attitude change sought is in opposition to the attitude about the object the individual exhibited before treatment then this change can be termed incongruent. Thus, when an individual changes from a positive to a negative evaluation of attitude object (or vice versa) it is termed an incongruent change.

Perception

According to Bruner (1958)²⁰, under any condition of perception what is achieved by the perceiver is the categorization of an object or sensory event in terms of reliable "discriminatory cues". The process of perception is viewed as one in which the individual moves from cues to categorical identity. In effect, adequate perceptual representation involves the learning of appropriate categories first, and then the learning of cues to aid in placing objects correctly in such a system of categories. However, refined discrimination activity is reserved only for those aspects of the environment with which the person is especially concerned. For the rest, the individual tends to respond by rather crude forms of categorical placement.

Drawing from Bruner as well as Sherif, Sherif and Nebergall and Sherif and Sherif it is possible to devise a perceptual/evaluative model which clarifies the procedure employed when an individual identifies and

judges an object such as a work of art. This procedure might be viewed as one in which the individual is motivated to proceed beyond an initial, often crude form of categorization, through various levels of cue search to more discriminate categorial identity which is then followed by evaluative decision-making or judgment. The significance of attitude is readily apparent when one is cognizant of the fact that this entire process is colored by the predispositions brought to the task by the individual.

Aesthetics and Art Education

It has been theorized in preceding segments of this report that many elementary education students approach the artistic encounter with established patterns of perceiving and appraising based for the most part upon limited or otherwise inadequate past experience with art. Broudy (1961)²¹ endorses this point of view with the contention that the student, when confronting an aesthetic object, contributes to the experience an aesthetic attitude tempered by past experience and some degree of expertness (or lack of expertness) with such objects. Wilson (1966)²² points out that most students tend to be unfamiliar with little more than the literal qualities or subject matter found in the art works they encounter. Taylor (1957)²³ provides a similar observation when he notes that too often it is with a recognition of subject matter that consideration of the art work ceases.

Assuming that students with relatively little prior experience with art will not typically know what to look for or how to look for it, the art educator might well turn to the critic as a model for student behavior. In this respect, Feldman's (1967)²⁴ observations concerning the critic and his task could provide students with a valuable model to be employed during their own encounters with art. Feldman describes this task as

one in which the critic progresses through stages of description, analysis and interpretation leading to the judgment of a work of art. This same approach might be profitably employed by elementary education students as they seek the aesthetic qualities or, in Bruner's terms, the cues, upon which to base their judgments about various works of art.

Reference to the art critic then can help students devise a search strategy to be employed with works of art. The critic could represent a model of how to look at a work. However, the student must also be made aware of what to look for during aesthetic encounters. In this sense B. O. Smith (1961)²⁵ and Weitz (1956)²⁶ advocate an examination of various theories on the nature of art as one way of familiarizing students with different aesthetic qualities. Rather than ends in themselves, these theories would serve as guides to various aesthetic qualities which, once identified and understood, could be of considerable value to students during ensuing encounters with art.

It is appropriate at this point to refer to B. O. Smith's²⁷ assertion that appreciation in art must progress beyond the mere identification of subject matter and into the judgmental. This view is shared by Ralph Smith (1968)²⁸ who recommends educating "intelligent spectators" who are capable of progressing beyond visual pleasure to a point where judgments are confidently and intelligently made and, further, can be substantiated through a knowledgeable application of information gleaned from several theorists on the natures of art. Ecker (1967)²⁹ supports this notion by stating that the process of justifying evaluative decisions is "at once the evidence and act of appreciation".

Summary and Conclusions

Summarizing this brief review of literature it has been noted that:

1. Existing student attitudes have an impact upon how a person perceives and reacts to an object such as work of art.
2. Counterattitudinal role playing appears to be one method by which attitudes can be modified.
3. Perception involves a categorization process by which an individual classifies objects or events encountered in the environment in terms of discriminating cues.
4. Students with limited backgrounds in art tend to rely on a narrow range of cues during their critical confrontations with art. For the most part, the cues referred to deal with the realistic representation of subject matter.
5. The critic can represent a model for students indicating how to go about the task of isolating cues or aesthetic qualities in works of art.
6. Theories on the nature of art can serve as guides for students, pointing out the cues in a work that can be utilized when formulating and substantiating aesthetic judgment.

Based upon the review of literature several conclusions were made regarding possible content for a unit in art criticism designed for elementary education students. This unit sought to provide these students with the knowledge and skills needed to thoroughly examine, judge, and substantiate judgments about art works representing a wide variety of artistic styles. In this sense, theories of art and the critical process were utilized as instructional content. Several theories of art were used to make students aware of various aesthetic qualities in works of art; the critical process provided a method by which students could recognize these qualities when encountered in works of art.

However, a presentation of this content without adequate concern for determining and, if need be, modifying existing student attitudes about art could nullify its educational effectiveness. It was necessary therefore,

to devise an instructional strategy which might cause these students to move beyond the limitations imposed by their established attitudes in art.

THE INSTRUCTIONAL STRATEGY

The instructional strategy was designed to encourage elementary education students to re-examine established reactions to art works based upon a reference to a limited range of aesthetic qualities and stimulate new avenues to judgment grounded upon a knowledge of the critical process and several theories of art. The basic premise involved placing students in a classroom situation in which they were required to publicly express a judgment about a work of art and be prepared to support that judgment by referring to aesthetic qualities noted in that work. Two distinctly different versions of this strategy were applied to two experimental groups composed of elementary education students enrolled in separate sections of a course in art education. In this way efforts to secure both incongruent and congruent changes of attitude toward works of art were realized.

In one version, applied to Experimental Group I, students were required to engage in a counter-attitudinal task in which they argued in favor of art works toward which they had previously reacted in a highly negative manner. It was theorized that students involved in such a task would undergo considerable inconsistency preceding and during the assignment and would experience a need to reduce or eliminate this inconsistency. They would consequently be set to receive new information with which to fashion their arguments as well as reduce inconsistency. In this study, new information consisted of curriculum content in art criticism and several theories of art. It was postulated that attitudes regarding a

selection of art works would be modified as these students attended to and internalized this new information. In these cases, incongruent changes of attitude were anticipated since the direction of attitude change would be in opposition to the attitudes about these art works expressed by students earlier.

In the second version of the instructional strategy, applied to Experimental Group II, students were asked to prepare an oral presentation culminating in either a positive or negative judgment concerning art works toward which they had previously reacted in either a positive or negative manner. It was felt that these students would undergo less frustration and experience no appreciable degree of inconsistency. Therefore, they were not expected to attend as closely to the instructional content in art criticism when compared to students in Experimental Group I. Arguments formulated and presented by these students would tend to reflect and substantiate existing attitudes toward art. It was felt that student attitudes toward a selection of art works would change, but the amount of change would not be as great as that anticipated for students engaged in the counterattitudinal task. Since the students in Experimental Group II were not expected to be as attentive to new cognitions which could aid them in expanding their knowledge and understanding of less familiar and generally unaccepted works of art incongruent changes of attitude were not hypothesized for this group. Rather, these students were expected to like and dislike the same kinds of art works as before, but would tend to like and dislike them even more. Thus, congruent changes of attitude were anticipated.

THE EXPERIMENTAL HYPOTHESES

Based upon the foregoing investigation the following hypotheses were proposed for testing:

- I. IF AN INSTRUCTIONAL STRATEGY UTILIZING THE INCONSISTENCY RESULTING FROM A COUNTERATTITUDINAL TASK IS COMBINED WITH CONTENT IN ART CRITICISM THEN:

Experimental Group I will: (1) exhibit a significant overall change in attitude toward a selection of art slides, and demonstrate a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments.

- II. IF AN INSTRUCTIONAL STRATEGY ALLOWING STUDENTS TO ENGAGE IN PROATTITUDINAL TASKS IS COMBINED WITH CONTENT IN ART CRITICISM THEN:

Experimental Group II will: (1) exhibit an overall change in attitude toward a selection of art slides, and demonstrate a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments. However, the amount or attitude change and the number of aesthetic qualities employed will not be as great as that demonstrated by Experimental Group I.

- III. IF A COUNTERATTITUDINAL TASK IS CONDUCTIVE TO CONGRUENT ATTITUDE MODIFICATION AND A PROATTITUDINAL TASK IS CONDUCTIVE TO CONTRUENT MODIFICATION OF ATTITUDE THEN:

- A. Experimental Group I will exhibit a significant shift toward Acceptable and Highly Valued judgments as indicated by a greater mean difference between pretest and posttest scores regarding a selection of art slides. This upward shift will attest to an incongruent change of attitude on the part of these students.
- B. Experimental Group II will exhibit a shift toward extreme Highly Valued and Not Valued judgments and away from Acceptable and Unacceptable judgments when pretest and posttest mean scores are compared. This shift will attest to congruent change of attitude on the part of these students.

II. RESEARCH PROCEDURES

Subjects

Two intact sections of a course in art education for elementary education students at Indiana University, Bloomington, were selected to participate as Experimental Groups I and II. These two sections were taught by the principal investigator during the Spring Semester of the 1973-74 academic year. Incongruent modifications of attitude were sought with students in Experimental Group I while congruent modifications of attitude were sought with students in Experimental Group II. A third group of students enrolled in another section of the same course was used as the control. This group was also taught by the principal investigator during the same semester as both experimental groups. All three groups were equated numerically by random selection so that each totaled nineteen students.

The Experimental Design

An outline of the experimental design employed in this study is provided in Figure 1.

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PRETEST	TREATMENTS		POSTTEST
EXPERIMENTAL GROUP I 1) To Determine Student Attitudes About Various Works of Art. 2) To Determine the Aesthetic Qualities Students Refer to When Formulating Decision About Art Works.	<u>INCONSISTENCY AROUSED</u> Students required to prepare a counterattitudinal argument in favor of negatively regarded works of art.	New Cognitions Presented as Program Content in Criticism: Counter-attitudinal arguments presented orally. 1. Stages of Art Criticism; 2) Theories of Art.	1) To Determine Student Attitudes About Various Works of Art. 2) To Determine the Aesthetic Qualities Students Refer to When Formulating Decisions About Art Works.
EXPERIMENTAL GROUP II 1) To Determine Student Attitudes About Various Works of Art. 2) To Determine the Aesthetic Qualities Students Refer to When Formulating Decisions About Art Works.	Students required to prepare a favorable or unfavorable critical analysis of art works of their own choosing.	New Cognitions Presented as Program Content in Criticism: Critical analyses presented orally. 1. Stages of Art Criticism 2. Theories of Art.	1) To Determine Student Attitudes About Various Works of Art. 2) To Determine the Aesthetic Qualities Students Refer to When Formulating Decisions About Art Works.
CONTROL GROUP 1) To Determine Student Attitudes About Various Works of Art. 2) To Determine the Aesthetic Qualities Students Refer to When Formulating Decisions About Art Works.	New Cognitions Presented as Program Content in Criticism; 1. Stages of Art Criticism. 2. Theories of Art.		1) To Determine Student Attitudes About Various Works of Art. 2) To Determine the Aesthetic Qualities Students Refer to When Formulating Decisions About Art Works.

Figure 1. A Modified Non-Equivalent Control Design

Counter Attitudinal Role Playing As An
Instructional Strategy in Modifying
Student Attitudes About Art

The Pretest

The pretest was administered to all groups during the eighth week of the semester when it was felt that students would be more at ease in the art education classroom setting and would be more inclined to accept the instructor's assurances that responses on the test would have no bearing on course grades. The test consisted of two parts; the first part sought to determine student attitudes toward a selection of 80 colored art slides while the second part sought to determine the aesthetic qualities students referred to when formulating and substantiating these attitudes. (An example of the complete test instrument is provided in Appendix B). Each part of the test instrument will now be examined briefly.

An evaluation scale referred to as a Judgmental Response Form (JRF) incorporating five response categories was employed to determine student attitudes toward specific art works. The five response categories employed on this scale were labeled: (1) Highly Valued, (2) Acceptable, (3) Neutral, (4) Unacceptable and (5) Not Valued. A numerical value ranging from five (5) for Highly Valued to One (1) for Not Valued was assigned to each category for scoring purposes.

In order to assure that the words used to identify each response category had definite and universal meaning for the subjects involved they were operationally defined on an instruction sheet attached to each test form. These definitions were read aloud by the experimenter prior to each administration of the test and students were provided an opportunity to express any uncertainty about the meaning of these words. Such uncertainty was then resolved by further explanation.

Only five response categories were employed on the JRF in an effort to reduce the possibility of arousing the kind of irritation frequently observed when subjects are asked to make more discriminating decisions on evaluation scales employing more than five choices. A relatively small and easily understood choice of possible responses was felt to be more feasible in eliciting accurate indicants of attitude because elementary education students could be expected to lack the experience and knowledge in art required for more discriminate responses.

During this initial portion of the test students were provided with 20 seconds to view and respond to each of 80 colored art slides. A response was made by checking the response category that most closely approximated their opinion of a particular work of art. These opinions were regarded as verbal expressions of attitude.

The product moment correlation between JRF pretest total scores and posttest total scores was $r = .77$. Scores tabulated for the control group were used to determine the reliability of the instrument over an eight week interval from pretest to posttest. In previous studies in which the JRF was used the product moment correlations ranged from $r = .76$ to $r = .89$.

The second section of the test instrument sought to determine the number and character of the aesthetic qualities referred to by students when required to substantiate attitudes expressed on the first portion of the test. This part of the test was administered immediately after students had completed the Judgmental Response Form. Both sections of the test were completed during a single class meeting and required approximately one and a quarter hours.

During the second part of the test students were shown three works of art representing three distinct and different artistic styles. The artistic styles represented were Realism, Formalism and Expressionism and the works selected to exemplify these styles were "The Milk Maid" by Jan Vermeer, "Girl Before a Mirror" by Pablo Picasso, and "The Scream" by Edvard Munch. All three works of art were drawn from the selection of 80 art slides viewed during the first portion of the test.

Students were instructed to first check their Judgmental Response Forms to determine how they responded to each of the three works and then indicate in writing the aesthetic qualities referred to when formulating that response. Students were provided as much time as they needed for this task.

The scoring procedure followed on this portion of the instrument involved a determination of the character as well as the number of aesthetic qualities listed by each student. The character of aesthetic qualities was determined by categorizing student responses in terms of three distinct theories of art, each emphasizing the importance of different aesthetic qualities. These three theories of art were: Imitationalism, Formalism and Emotionalism. Figure 2 on the following page provides an outline indicating the aesthetic qualities stressed by each of these theories. A score sheet arranged according to the categories derived from these three theories of art is provided in Appendix C. This score sheet was employed when tabulating scores for each student. It should be noted that scoring was done by a research assistant who was denied any information which would allow him to determine if students being scored were from either experimental group or the control group.

An estimate of the reliability of this portion of the test instrument was again obtained by employing the test-retest technique with the control group. The correlation between pretest and posttest total scores over an eight week interval was $r = .62$.

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THEORIES OF ART			
AESTHETIC QUALITIES	IMITATIONALISM	FORMALISM	EMOTIONALISM
LITERAL QUALITIES	QUALITIES REFERRED TO WOULD EMPHASIZE ACCURATE DESCRIPTIONS OF SUBJECT MATTER. THE MOST IMPORTANT ASPECT ABOUT A WORK IS ITS VERISIMILITUDE, THE APPEARANCE OF BEING TRUE OR REAL. IT IS SUCCESSFUL IF IT LOOKS LIKE AND REMINDS US OF WHAT WE KNOW IN REALITY APART FROM ART.	Subject matter, that is the object or event shown in the work is disregarded. When people or objects are depicted they are treated as patterns of color, line, shape, texture.	Works of art need not look like recognizable objects, places, persons, and events, although they must support ideas and feelings which have meaning to the viewer.
VISUAL QUALITIES	Emphasis is placed on what lies outside the work of art, that is, what is imitated rather than the surface and structural qualities observed in the work.	QUALITIES REFERRED TO WOULD EMPHASIZE THE ORGANIZATION OF SURFACE AND STRUCTURAL ELEMENTS IN THE WORK OF ART.	Surface and structural elements and their combinations viewed primarily as vehicles for the communication of ideas or the sharing of feelings.
EXPRESSIVE CONTENT	The emotional and imaginative significance of the work is accorded relatively little importance.	Denies that the value of art resides in its intellectual or emotional content. Emphasis placed on form.	QUALITIES REFERRED TO WOULD EMPHASIZE THE IDEAS AND FEELINGS CONVEYED BY THE WORK OF ART.

Figure 2 Theories of Art and the Aesthetic Qualities Stressed by Each

Art Slide Selection

An assortment of 80 colored slides were used in this study. These slides were selected to represent a wide range of western art styles ranging from highly representational works (Hobbema, Chardin, Wyeth) to works exemplifying abstract and nonrepresentational styles (Kandinsky, Rothko, Motherwell). Several examples of popular art were also included. These works were selected from a number of cover illustrations prepared for Readers Digest.

The slides of art works used in the study were not randomly selected since they were employed for purposes other than just testing. All but 20 were ultimately made available to students in both experimental groups and were used as objects of inquiry during the oral critiques prepared and presented by these students. The educational importance of this task precluded the chance selection of art works; these works were regarded as a significant portion of the content for learning in art criticism.

However, while the selection of the art samples was accomplished in an effort to meet content considerations in art criticism, the sequence in which these 80 slides were viewed during testing was determined at random. The slides were thoroughly mixed, selected individually by chance, and shown to students in the order selected. The randomized order of presentation remained identical for all groups on both the pretest and the posttest.

Twenty experimental slides were withdrawn from the entire assortment of 80 after the pretest was administered. These experimental slides were not viewed again by students until the posttest. Changes of student attitude toward art were determined by comparing pretest and posttest responses to these works.

The procedure for selecting the experimental slides began with a compilation of a rank order listing of all 80 slides. This rank order reflected the pretest responses to each slide from students in all three groups. Five works were then selected from each quartile of the rank order list. First, the three slides used during the second portion of the testing procedure, having been identified as representing three distinct and different artistic styles, were deliberately extracted. The remaining seventeen experimental slides were selected at random. The rank order listing, with all twenty experimental slides identified, can be found in Appendix D.

The Treatments

Both experimental groups were exposed to identical content in art criticism and were required to present oral critiques of art works. However, students in Experimental Group I were assigned art works toward which they reacted in a negative manner on the pretest and were instructed to plan and present positive critiques of these works. Such an assignment constituted a counterattitudinal task which was expected to arouse inconsistency and attendant anxiety prompting a more thorough examination of course content. Measurable changes of attitude toward art observed in members of this group would conform to Kretch, et al. definition of incongruent attitude modification.

Students in Experimental Group II, on the other hand, were free to select the art works used in their oral critiques. These students received no instructions indicating that a positive appraisal was required. Because these students did not experience inconsistency and anxiety they were not expected to attend as closely to course content as students in

the first experimental group. Measurable changes in attitude would be in keeping with the description of congruent modification of attitude provided by the same authors noted above.

Students in the Control Group were not required to present oral critiques of art work although they were exposed to the same content in art criticism as students in both experimental groups.

In an effort to standardize the content in art criticism provided to all groups a series of synchronized slide tape lessons was produced. These lessons sought to show students how to look at a painting as well as what to look for. Lesson one in the series described and demonstrated a search strategy to be used during encounters with art works. Lessons two, three and four each focused upon a broadly conceived theory of art and were designed to: (1) point out the aesthetic qualities stressed by each theory, and (2) indicate the limitations imposed upon the viewer when adhering to a single theory of art during critical encounters with art works completed in different artistic styles. As noted earlier, the theories of art referred to were Imitationalism, Formalism and Emotionalism. Lesson five reviewed each of these theories and underscored the value of employing them as guides to several different aesthetic qualities during critical examinations of art. An outline of the slide/tape lessons in art criticism is presented in Figure 3.

I. Title: "How To Look at a Work of Art"

Contents: Developing an observing strategy consisting of four stages or steps:

1. Description: taking inventory of everything in the work.
2. Analysis: determining the relationships of the things inventoried.
3. Interpretation: determining the meaning(s) of the work.
4. Judgment: making a decision about the artistic merit of the work.

II. Title: "Works of Art That Look Real" (Imitationalism)

Contents: Application of Imitationalist Theory during critical encounters with works of art.

Emphasis: Literal qualities - concern centers upon the accurate depiction of subject matter; the most important aspect about a work of art is the appearance of being true or real.

III. Title: "Works of Art Designed with Colors, Lines, Shapes and Textures" (Formalism)

Content: Limitations of Imitationalist Theory.

Application of Formalist Theory during critical encounters with works of art.

Emphasis: Visual Qualities - concern centers upon the organization of surface qualities through the use of structural qualities.

IV. Title: "Works of Art That Express Ideas and Feelings" (Emotionalism)

Contents: Limitations of Formalist Theory.

Application of Emotionalist Theory during critical encounters with art.

Emphasis: Expressive qualities - concern centers upon the ideas, moods, and feelings conveyed to the viewer by the work of art.

V. Title: "What to Look for in a Work of Art: The Aesthetic Qualities"

Contents: Limitations of Emotionalist Theory

Application of all three theories of art as guides to different aesthetic qualities in works of art.

1. Imitationalism: Literal Qualities
2. Formalism: Visual Qualities
3. Emotionalism: Expressive Qualities

The Posttest

Posttest instruments and procedures were identical to those described for the pretest.

Before engaging in an examination of test results, it may be valuable to speculate briefly upon what effects the pretest may have had on posttest responses. Because a rather lengthy interval of eight weeks elapsed between pretest and posttest it was felt that pretest influences on the posttest were minimized. Furthermore, none of the groups were informed at any time that they were involved in a pretest-posttest study. The students in the two experimental groups were led to believe that the pretest was the instructor's method of selecting art works to be used later by students in the preparation of the critiques described as an integral part of the course. Students in the Control Group were told that the pretest was merely a survey of student likes and dislikes in the visual arts. The posttest, administered to all groups on the last day of class, was unannounced and, as far as could be determined, completely unexpected.

III. FINDINGS

Students in both experimental groups and the control group received separate scores for each section of the test instrument. The first of these scores provided an indication of student attitudes toward each of the 20 experimental slides viewed. Attitudes were expressed by students in terms of the five response categories provided on the Judgmental Response Form. Scores on the second section of the test instrument pertained to the number and character of the aesthetic qualities students referred to when asked to provide reasons to support their expressed attitudes toward three of these experimental slides. Group means as well as individual student scores on both sections of the test instrument were used as units of analysis during efforts to measure treatment effectiveness. Since intact classes rather than individual students were randomly assigned to either experimental or control group status, class means were used to determine the effectiveness of the treatments experienced by each group.

EXAMINATION OF STUDENT ATTITUDES TOWARD THE EXPERIMENTAL SLIDES; WITHIN GROUP COMPARISONS

An analysis of variance was conducted in which total pretest scores for all three groups were tabulated to determine if all groups were statistically similar in their assessment of the experimental slides before treatment. An examination of Table 1 below reveals that there were no significant statistical differences between groups in pretest responses to the 20 experimental slides.

TABLE 1
ANALYSIS OF GROUP DIFFERENCES ON
THE PRETEST

Source	Sum or the Squares	Degrees of Freedom	Mean of the Squares	F Ratio	p
Between Groups	5.47	2	2.73	.036	.965*
Within Groups	4121.58	54	76.33		
Total	4127.05	56			

* Not significant at .05 level.

Posttest total scores for all three groups were also examined by analysis of variance and it was revealed that between group responses to the same 20 experimental slides were significantly different ($p < .001$) eight weeks after the pretest. This information is provided in Table 2.

TABLE 2
ANALYSIS OF GROUP DIFFERENCES ON
THE POSTTEST

Source	Sum of the Squares	Degrees of Freedom	Mean of the Squares	F Ratio	p
Between Groups	1382.04	2	691.02	7.84	.001
Within Groups	4759.68	54	88.14		
Total	6141.72	56			

The data contained in Table 1 indicate no significant difference between groups on the pretest while the data in Table 2 reveal a significant difference between groups on the posttest administered eight weeks later. Further testing sought to determine which groups exhibited the greatest amount of change during the interval from pretest to posttest. Information secured from testing of this kind served to support or reject those portions of the experimental hypotheses dealing specifically with the amount of change postulated for each of the experimental groups. The results of this testing follow.

Experimental Group I

The experimental hypothesis under test here was:

If an instructional strategy utilizing the inconsistency resulting from a counterattitudinal task is combined with content in art criticism then Experimental Group I will exhibit a significant overall change in attitude toward selection of art slides.

The results of a t-test administered to determine the significance of the within group change for Experimental Group I are provided in Table 3. This table shows that a highly significant modification of attitude toward the 20 experimental slides occurred during the period between pretest and posttest. The data support the contention that attitude change can be realized if a counterattitudinal task assignment is combined with content in art criticism in the manner described.

TABLE 3

T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST
TOTAL SCORES FOR EXPERIMENTAL GROUP I

Comparison	Mean	Difference Between Means	df	t	p
Pretest	62.37				
Posttest	75.42	13.05	18	-8.66	.000

Experimental Group II

The Experimental hypothesis under test here was:

If an instructional strategy allowing students to engage in pro-attitudinal tasks is combined with content in art criticism then Experimental Group II will exhibit an overall change in attitude toward a selection of art slides. However, the amount of attitude change will not be as great as that demonstrated by Experimental Group I.

Table 4 provides the t-test data used to determine within group changes of attitude for this second experimental group. Again, a significant modification of attitude toward the twenty experimental slides is noted although, as hypothesized, the amount of attitude change here is not as great as that found for Experimental Group I. Nevertheless, it supports the view that a proattitudinal task can also be effective during efforts to encourage students to attend to and assimilate content in art criticism. When assimilation of content is achieved a substantial change in student attitudes toward works of art can be anticipated.

TABLE 4

T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST
TOTAL SCORES FOR EXPERIMENTAL GROUP II

Comparison	Mean	Difference Between Means	df	t	p
Pretest	61.84	6.53	18	2.85	.011
Posttest	68.37				

A possible contention that art criticism content alone may have been responsible for all or a substantial portion of the significant changes of attitude noted for the two experimental groups is refuted when t-test data for the Control Group are examined. It should be remembered that the Control Group received the identical content in art criticism as both experimental groups and that this content was provided in the same manner (via synchronized slide/tape lessons) to all groups. As noted in Table 5 the Control Group failed to register a significant change in attitude toward the experimental slides during the period between pretest and posttest.

TABLE 5

T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST
TOTAL SCORES FOR THE CONTROL GROUP

Comparison	Mean	Difference Between Means	df	t	p
Pretest	62.58	.84	18	.62	.544
Posttest	63.42				

Based upon data secured from t-tests applied to all groups it can be assumed that the changes in attitude toward works of art noted for the two experimental groups were due to the instructional strategies employed with these groups. Furthermore, of the two instructional strategies tested the one employing a counterattitudinal task assignment (Experimental Group I) was shown to be more effective in modifying student attitudes toward art than the one employing a proattitudinal task assignment (Experimental Group II). These findings allow us to accept with confidence the amount of attitude change hypothesized for the two experi-

mental groups.

Testing to determine the direction of attitude change for each of the experimental groups was also conducted. Results of this testing follow.

Experimental Group I

The experimental hypothesis under test here was:

If a counterattitudinal task is conducive to incongruent attitude modification then Experimental Group I will exhibit a significant shift toward Acceptable and Highly Valued judgments and away from Unacceptable and Not Valued judgments as indicated by a greater mean difference between pretest and posttest scores regarding a selection of art slides. This upward shift will attest to an incongruent change of attitude on the part of these students.

Pretest and posttest total scores and the differences between these scores for individual students in Experimental Group I are provided in Table 6. An examination of these scores reveals a substantial positive change in attitude toward the experimental slides viewed. Significantly, in the case of every student, the change from pretest to posttest is shown to be a positive change, an upward shift from Unacceptable and Not Valued judgments to Acceptable and Highly Valued judgments.

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TABLE 6

DISTRIBUTION OF SUMS OF INDIVIDUAL STUDENT SCORES AND THEIR DIFFERENCES
FOR EXPERIMENTAL GROUP I

Student	Pretest Score	Posttest Score	Difference
1	46	68	+22
2	64	74	+10
3	62	65	+ 3
4	70	75	+ 5
5	56	76	+20
6	84	89	+ 5
7	67	83	+16
8	74	77	+ 3
9	59	75	+16
10	56	79	+23
11	71	83	+12
12	55	71	+16
13	63	79	+16
14	67	81	+14
15	45	64	+19
16	56	77	+21
17	61	72	+11
18	70	75	+ 5
19	59	70	+11
TOTALS:	1185	1433	+248

An analysis of the data found in Table 6 reveals that pretest scores for students in Experimental Group I range from a low 45 to a high 84 while posttest scores range considerably higher, from a low of 64 to a high of 89. In no instance did a posttest score fail to register an increase when compared to the pretest score tabulated for the same student. Four students exhibited gains of 20 or more points from pretest to posttest while ten other students gained ten or more points. A gain of three points, the least recorded for any member of this group, is noted in the scores of two students while the remaining three students exhibited increases of five points. An impressive mean difference of +13.0 is found for students in Experimental Group I which would appear to substantiate the positive-incongruent change of attitude hypothesized for this group.

Additional data supporting the positive change of attitude anticipated for Experimental Group I are provided in Table 7. Pretest and posttest total scores and their means for each of the five response categories are indicated on this table.

TABLE 7

PRETEST AND POSTTEST TOTAL SCORES AND THEIR MEANS ACCORDING TO
RESPONSE CATEGORIES FOR EXPERIMENTAL GROUP I

Response Category	Pretest Score and Mean Score	Posttest Score and Mean Score
Highly Valued	290 - M=15.26	535 - M=28.16
Acceptable	456 - M=24.0	556 - M=29.05
Neutral	252 - M=13.26	267 - M=13.42
Unacceptable	126 - M=6.63	82 - M=4.32
Not Valued	61 - M=3.21	9 - M= .47

Table 7 clearly illustrates the upward direction of attitude change for Experimental Group I. Posttest responses reveal greater sums and means in the Highly Valued and Acceptable categories and reduced sums and means in the Not Valued and Unacceptable categories indicative of the incongruent attitude change hypothesized for students in this group.

Experimental Group II

The experimental hypothesis under test here was:

If a proattitudinal task is conducive to congruent modification of attitude then Experimental Group II will exhibit a shift toward extreme Highly Valued and Not Valued judgments and away from Acceptable and Unacceptable judgments when pretest and posttest mean scores are compared. This shift will attest to a congruent change of attitude on the part of these students.

Individual scores and their differences from pretest to posttest for Experimental Group II are provided in Table 8.

TABLE 8

DISTRIBUTION OF SUMS OF INDIVIDUAL STUDENT SCORES AND THEIR DIFFERENCES
FOR EXPERIMENTAL GROUP II

Student	Pretest Score	Posttest Score	Difference
1	48	55	+ 7
2	68	73	+ 5
3	68	73	+ 5
4	49	53	+ 4
5	63	66	+ 3
6	75	86	+11
7	70	53	-17
8	59	84	+25
9	52	54	+ 2
10	62	94	+32
11	73	76	+ 3
12	62	70	+ 8
13	61	76	+15
14	61	64	+ 3
15	47	56	+ 9
16	72	72	+ 0
17	53	57	+ 4
18	70	74	+ 4
19	62	63	+ 1
TOTALS	1175	1299	+124

Unlike Experimental Group I where all posttest scores were an improvement on posttest scores some inconsistency is noted for this second experimental group. The greatest gain by a student in any group is recorded by student 10 with a pretest-posttest difference of +32; but student 7 recorded the greatest loss by a student in any group with a difference of -17. It should be noted, however, that student 7 was the only member of this group to record a posttest score which was lower than his pretest score. Within these extremes one student exhibited a gain of 25 points, two showed gains of 10 or more points, and five gained five or more points. Of the remaining nine students eight improved upon their pretest performance with gains ranging from one to four points while one student's posttest score was identical to his score on the pretest. A mean difference of +6.5 is found for Experimental Group II. This suggests that a shift in the direction of Highly Valued and Acceptable categories similar to that noted for Experimental Group I also occurred with this second experimental group. If substantiated this would necessitate a rejection of the experimental hypothesis pertaining to the direction of attitude change postulated for this group since it was theorized that a pro-attitudinal task would produce changes in the direction of both Highly Valued and Not Valued categories.

Table 9 lists the pretest and posttest scores and their means for each of the five response categories. The hypothesized shift of attitude in the direction of both extreme categories is not supported by this information. Rather, students in this group responded to art works in a manner similar to that observed by students in Experimental Group I. In other words, they shifted from negative response categories

on the pretest to more positive response categories on the posttest. They appeared to differ from students in Experimental Group I only in terms of the amount of this change.

TABLE 9

PRETEST AND POSTTEST TOTAL SCORES AND THEIR MEANS ACCORDING TO
RESPONSE CATEGORIES FOR EXPERIMENTAL GROUP II

Response Category	Pretest Score and Mean Score	Posttest Score and Mean Score
Highly Valued	190 - M=10	385 - M=20.26
Acceptable	480 - M=25.26	524 - M=27.58
Neutral	315 - M=16.58	243 - M=12.79
Unacceptable	148 - M= 7.79	112 - M= 5.89
Not Valued	42 - M= 2.21	35 - M= 1.84

Table 9 indicates no shift in the direction of the Not Valued Category comparable to the shift to the Highly Valued category. Rather, a decrease in the total score and the mean score is noted in this category. It must be assumed then that the proattitudinal task assignment in this study did not contribute to a congruent change of attitude as hypothesized. Consequently, this hypothesis is rejected.

It should be noted, however, that the proattitudinal task assignment did succeed in bringing about a substantial incongruent change of attitude toward works of art. This change, while not as great as that noted for Experimental Group I, is considerably greater than that noted for the Control Group.

The Control Group

The impact of both counterattitudinal and proattitudinal task assignments in effecting incongruent modifications of student attitudes toward art is perhaps best illustrated by comparing data from the experimental groups with data secured from the Control Group. Table 10 provides a comparison of pretest and posttest scores for members of this latter group.

TABLE 10

DISTRIBUTION OF SUMS OF INDIVIDUAL STUDENT SCORES AND THEIR DIFFERENCES
FOR THE CONTROL GROUP

Student	Pretest Score	Posttest Score	Difference
1	62	62	0
2	73	75	+2
3	56	63	+7
4	58	50	-8
5	66	64	-2
6	78	71	-7
7	64	68	+4
8	69	72	+3
9	72	62	-10
10	62	71	+9
11	55	52	-3
12	68	71	+3
13	59	57	-2
14	61	73	+12
15	63	57	-6
16	43	43	0
17	55	58	+3
18	67	73	+6
19	58	63	+5
TOTALS	1189	1205	+16

Table 10 reveals positive and negative variations between pretest and posttest scores although there is relatively little overall change in attitude noted for students in this group. In fact, the difference in total scores from pretest to posttest is only 16 points. Pretest scores range from 43 to 78 and posttest scores from 43 to 75. Seven of the students scored lower on the posttest than on the pretest and no student exhibited a gain greater than 12 points. The greatest point loss was recorded for student 9 with a pretest-posttest difference of -10. A mean difference of only +.84 is tabulated for the Control Group.

A compilation of pretest-posttest total scores and their means of the Control Group is furnished in Table 11. The similarity of pretest and posttest scores is readily apparent in an examination of this data.

TABLE 11

PRETEST AND POSTTEST TOTAL SCORES AND THEIR MEANS ACCORDING TO
RESPONSE CATEGORIES FOR THE CONTROL GROUP

Response Category	Pretest Score and Mean Score	Posttest Score and Mean Score
Highly Valued	225 - M=12.37	265 - M=13.95
Acceptable	296 - M=25.12	412 - M=13.95
Neutral	276 - M=14.53	345 - M=18.16
Unacceptable	146 - M= 7.68	148 - M= 7.79
Not Valued	46 - M= 2.42	35 - M= 1.84

EXAMINATION OF STUDENT RESPONSES TO EXPERIMENTAL SLIDES:
BETWEEN GROUP COMPARISONS

It was determined that ascertaining the relationship of the three groups to each other on the pretest and comparing changes in this relationship as indicated by posttest findings would provide additional insights into the relative effectiveness of the treatments to which the groups were exposed. An analysis of variance (Table 2) had suggested differences between groups; Tukey's *t* was next applied to determine which of the groups differed. The results of this testing are reported in Table 12.

TABLE 12
COMPARISON OF PRETEST AND POSTTEST SCORES
BETWEEN GROUPS

Comparison	N	t	Significance
Experimental Group I	19	5.57	Significant at the .05 Level
Control Group	19		
Experimental Group I	19	2.81	Not Significant
Experimental Group II	19		
Experimental Group II	19	2.30	Not Significant
Control Group	19		

The effectiveness of the instructional strategy employing a counterattitudinal task assignment is supported by test data comparing Experimental Group I with the Control Group. These two groups responded similarly to the experimental slides on the pretest and were exposed to identical content in art criticism; the instructional strategy employed with Experimental Group I was the only variation in the treatments applied to these groups. That they exhibited a significant difference on the posttest can be attributed to the effect of this instructional strategy.

A comparison between experimental groups reveals no significant difference. This tends to support the contention that a proattitudinal task assignment can also be effective in producing changes in student attitudes toward works of art. However, since a comparison of Experimental Group II with the Control Group reveals no significant difference it must be assumed that a proattitudinal task is less effective than a counterattitudinal task.

The contention that the effect of oral presentations upon students in both experimental groups could have a persuasive effect upon their attitudes seems to be refuted by the data provided in Table 12. Students in Experimental Group II were exposed to these oral presentations but, since there was no significant difference between this group and the Control Group which was not exposed to such oral presentations, it can be assumed that the impact of these arguments was slight.

EXAMINATION OF STUDENT REFERENCES TO AESTHETIC QUALITIES

During the second portion of the testing procedure students in all groups viewed three art works again and were asked to list the aesthetic qualities they referred to when formulating attitudes about them earlier.

Testing sought to determine if the number of aesthetic qualities referred to increased, remained the same or decreased during the period from pretest to posttest.

In addition, the aesthetic qualities noted by students were classified after testing according to broad categories based upon three theories of art. These theories were Imitationalism, Formalism, and Emotionalism. By examining pretest and posttest scores tabulated for each of these categories it was possible to determine if students attended to an expanded range of aesthetic qualities in art works as a result of the treatment received.

Essentially it was postulated that students with limited backgrounds in art, such as those involved in this study, would tend to rely heavily upon the literal qualities stressed by Imitationalist Theory while ignoring the aesthetic qualities emphasized by the other two theories. It was determined that the effectiveness of the instructional strategy could be demonstrated by increased scores recorded in the categories representing these other two theories. This would indicate that students were attending to visual and expressive qualities in addition to literal qualities when examining and judging works of art.

Data pertaining to student references to aesthetic qualities will be presented separately for each of the experimental groups and the Control Group. In this way it should be possible to determine the effectiveness of the treatments applied to each of these groups.

Experimental Group I

The experimental hypothesis under test here was:

If an instructional strategy utilizing the inconsistency resulting from a counterattitudinal task is combined with content in art criticism then Experimental Group I will demonstrate a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments.

Individual student total scores in each of the three categories were first computed. These scores represent each student's total score for all three slides viewed during the second portion of the test. Table 13 provides the pretest and posttest scores and their difference for each student in Experimental Group I. The table also presents an overall total score for each student which is the combined score for all three categories on each test.

TABLE 13

DISTRIBUTION OF SUMS OF INDIVIDUAL STUDENT SCORES AND THEIR DIFFERENCES
FOR ALL THREE SLIDES FOR EXPERIMENTAL GROUP I

Student	Imitationalism (Literal Qual.)			Formalism (Visual Qual.)			Emotionalism (Expressive Qual.)			Student Totals		
	Pre	Post	Dif.	Pre	Post	Dif.	Pre	Post	Dif.	Pre	Post	Dif.
1	14	8	-6	0	13	+13	3	6	+3	17	27	+10
2	14	5	-9	2	20	+18	5	5	0	21	30	+9
3	12	3	-9	0	35	+35	2	7	+5	14	45	+31
4	10	11	+1	2	15	+13	3	3	0	15	29	+14
5	13	16	+3	0	22	+22	3	6	+3	16	44	+28
6	8	6	-2	0	14	+14	2	7	+5	10	27	+17
7	11	10	-1	3	4	+1	6	5	-1	20	19	-1
8	8	7	-1	1	8	+7	2	6	+4	11	21	+10
9	9	8	-1	3	8	+5	3	12	+9	15	28	+13
10	9	10	+1	1	19	+18	1	8	+7	11	37	+26
11	6	7	+1	1	12	+11	0	7	+7	7	26	+19
12	10	9	-1	0	9	+9	5	1	-4	15	19	+4
13	9	8	-1	4	22	+18	8	6	-2	21	36	+15
14	8	8	0	0	7	+7	2	4	+2	10	19	+9
15	11	6	-5	0	14	+14	0	13	+13	11	33	+22
16	11	10	-1	0	11	+11	7	4	-3	18	25	+7
17	9	6	-3	0	9	+9	1	7	+6	10	22	+12
18	10	10	0	1	15	+14	4	7	+3	15	32	+17
19	12	7	-5	0	13	+13	1	1	0	13	21	+8
Category Totals	194	155	-39	18	270	+252	58	115	+57	270	540	+270

An examination of Table 13 reveals that during the pretest students in Experimental Group I focused primary attention upon the literal qualities emphasized by Imitationalism while directing scant attention to the visual qualities favored by Formalism or the expressive qualities favored by Emotionalism. Every student registered his or her highest pretest score in the Imitationalist category. Posttest results, however, show a substantial increase in scores for the Formalist and Emotionalist categories while scores for the Imitationalist category are lower or the same in all but four cases. In only three instances are the highest posttest scores recorded in the Imitationalist category. Furthermore, one of the three exceptions, student 12, compiled a score in the Formalist category that was equal to his score in the Imitationalist category.

Overall, the posttest gains made in the Formalist category are especially impressive. Gains in this category contributed greatly to a total score of 540 for all three categories; this doubled the total score of 270 recorded on the pretest.

T-tests were used to determine the statistical significance of the changes noted in each of the three categories from pretest to posttest for students in Experimental Group I. Again, scores in each category were the combined scores for all three art slides used during the second portion of the testing procedure. Data gathered from these t-tests are provided in Table 14.

TABLE 14

EXPERIMENTAL GROUP I: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST
TOTAL SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	10.21	-2.05	18	-2.69	.015
	Posttest	8.16				
Formalism (Visual Qual.)	Pretest	.95	13.26	18	7.91	.000
	Posttest	14.21				
Emotionalism (Expressive Qual.)	Pretest	3.05	3.00	18	3.01	.008
	Posttest	6.05				
TOTALS:	Pretest	14.21	14.21	18	7.48	.000
	Posttest	28.42				

Table 14 shows a significant difference between pretest and posttest mean scores for each category. It is especially important to note that impressive posttest mean score gains are recorded in Formalist and Emotionalist categories while the posttest mean score in the Imitationalist category is lower than the pretest score. This indicates that students in this group were inclined to refer more frequently to visual and expressive qualities and less frequently to literal qualities after treatment. Consequently, the significant change recorded in the Imitationalism category should be recognized as reflecting posttest mean scores that are lower than pretest mean scores.

Table 14 also reveals that the total mean score for all three categories doubled from 14.21 to 28.42 from pretest to posttest indicating that these students, as hypothesized, did refer to a greater number of aesthetic qualities on the posttest.

Since the three art slides used during this second portion of the test represented three distinct and different artistic styles it was decided that an examination of pretest and posttest responses to each would be of value. Such an examination provided data used to determine if students exhibited a better understanding of different aesthetic qualities after treatment. If students continued relying upon literal qualities during encounters with art works representing a range of artistic styles it would serve to indicate a failure on their part to recognize the value of other equally important aesthetic qualities. On the other hand, if they demonstrated flexibility in their use of aesthetic qualities, emphasizing visual qualities when confronted by some works and shifting to expressive and literal qualities when examining others, it could be inferred that they were conscious of different qualities and knew how to use them when confronted with art works rendered in various artistic styles.

T-test figures compiled for each of the three art slides are provided in Tables 15, 16, and 17.

TABLE 15

EXPERIMENTAL GROUP I: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST
SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES
FOR A PAINTING BY VERMEER

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	4.53				
	Posttest	4.11	-.42	18	-.88	.391
Formalism (Visual Qual.)	Pretest	.26				
	Posttest	4.58	4.32	18	5.15	.000
Emotionalism (Expressive Qual.)	Pretest	.84				
	Posttest	1.32	.47	18	.96	.348
TOTALS:	Pretest	5.63				
	Posttest	10.00	4.37	18	4.93	.000

Table 15 provides data pertaining to a painting by Jan Vermeer entitled, "The Milkmaid". Figures here reveal that students, after treatment, significantly increased the number of references made in the Formalist category. The high posttest response noted in the Imitationalist category was not unexpected since the work in question was highly representational and it was assumed that students would be inclined to refer to literal qualities when offering reasons in support of their expressed attitudes toward the work. There was no significant change in the number of responses recorded in the Emotionalist category. Consequently, the significant overall increase in the total number of aesthetic qualities referred to

after treatment can be attributed to the impressive gains made in the Formalist category.

TABLE 16

EXPERIMENTAL GROUP I: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY PICASSO

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	3.00	-1.21	18	-2.73	.014
	Posttest	1.79				
Formalism (Visual Qual.)	Pretest	.37	5.42	18	7.54	.000
	Posttest	5.79				
Emotionalism (Expressive Qual.)	Pretest	.68	1.32	18	3.58	.002
	Posttest	2.00				
TOTALS:	Pretest	4.05	5.53	18	7.40	.000
	Posttest	9.58				

T-test data compiled for a painting by Pablo Picasso are presented in Table 16. Rather than continuing to refer to literal qualities on the posttest these students turned to more appropriate visual qualities when asked to offer reasons to support their attitudes about this abstract work of art. This can be determined from the significant decline in responses made in the Imitationalist category and the significant increase in responses made in the Formalist category on the posttest. A significant increase in responses made in the Emotionalist category is also apparent

suggesting that these students were more inclined to speculate about the meaning or idea conveyed by the work after treatment. A comparison of total mean scores and their difference indicates a significant increase in the number of aesthetic qualities referred to by these students when confronting an abstract painting by Picasso.

TABLE 17

EXPERIMENTAL GROUP I: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY MUNCH

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	2.68	-.42	18	-1.71	.104
	Posttest	2.26				
Formalism (Visual Qual.)	Pretest	.32	3.42	18	9.26	.000
	Posttest	3.74				
Emotionalism (Expressive Qual.)	Pretest	1.53	1.21	18	2.55	.020
	Posttest	2.74				
TOTALS:	Pretest	4.53	4.21	18	8.07	.000
	Posttest	8.74				

The findings reported in Figure 17 refer to student responses to a painting by the Expressionist painter Edvard Munch. The number of posttest references to literal qualities is shown to be comparable to the number recorded on the pretest. Significant increases are observed in the number of responses found in the Formalist and Emotionalist categories. The increase noted in the latter category is especially meaningful since the work in question is generally regarded as a highly expressionistic painting. As with the previous two art slides, students in Experimental Group I again exhibited an increase in the total number of aesthetic qualities used to support expressed attitudes concerning a work of art.

A comparison of pretest and posttest scores for each of the three art slides as well as total scores for all three slides indicates that students in Experimental Group I did employ an increased number of aesthetic qualities when formulating and justifying aesthetic judgments. Their understanding of these aesthetic qualities can be inferred from the pattern of their responses to works of art accomplished in different artistic styles. For example, when confronted by a work incorporating highly representational subject matter they continued to refer to literal qualities while also recognizing the importance of formal qualities. When examining an abstract work they tended to place the least value upon literal qualities and the most value upon visual qualities. And, when regarding a highly expressive work, they were inclined to turn to expressive qualities producing the highest posttest mean score recorded for any slide in this particular category.

Experimental Group II

The experimental hypothesis under test here was:

If an instructional strategy allowing students to engage in pro-attitudinal tasks is combined with content in art criticism then Experimental Group II will demonstrate a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments. However, the number of aesthetic qualities employed will not be as great as that demonstrated by Experimental Group I.

Table 18 provides pretest and posttest scores and their differences tabulated in terms of the three aesthetic quality categories. The figures shown are totals for all three slides viewed during testing.

TABLE 18

DISTRIBUTION OF SUMS OF INDIVIDUAL STUDENT SCORES AND THEIR DIFFERENCES
FOR ALL THREE SLIDES FOR EXPERIMENTAL GROUP II

Student	Imitationalism (literal Qual.)			Formalism (Visual Qual.)			Emotionalism (Expressive Qual.)			Student Totals		
	Pre	Post	Dif.	Pre	Post	Dif.	Pre	Post	Dif.	Pre	Post	Dif.
1	8	7	-1	0	0	0	2	3	+1	10	10	0
2	11	13	+2	0	1	+1	1	5	+4	12	19	+7
3	11	10	-1	0	6	+6	0	2	+2	11	18	+7
4	10	8	-2	0	0	0	0	7	+7	10	15	+5
5	7	12	+5	0	6	+6	3	3	0	10	21	+11
6	8	8	0	4	7	+7	0	1	+1	12	16	+4
7	9	13	+4	3	3	0	0	3	+3	12	19	+7
8	8	12	+4	0	14	+14	1	0	-1	9	26	+17
9	15	9	-6	0	0	0	4	4	0	19	13	-6
10	11	7	-4	0	18	+18	4	4	0	15	29	+14
11	12	8	-4	1	5	+4	0	1	+1	13	14	+1
12	15	1	-14	0	13	+13	1	1	0	16	15	-1
13	9	8	-1	0	3	+3	0	4	+4	9	15	+6
14	9	5	-4	0	17	+17	3	7	+4	12	29	+17
15	3	10	+7	2	0	-2	3	0	-3	8	10	+2
16	14	0	-14	2	7	+5	2	8	+6	18	15	-3
17	11	6	-5	0	10	+10	3	1	-2	14	17	+3
18	8	10	+2	0	13	+13	1	3	+2	9	26	+17
19	6	6	0	0	7	+7	2	1	-1	8	14	+6
Category Totals:	185	153	-32	12	130	+118	30	58	+28	227	341	+114

As with Experimental Group I, pretest scores in the Imitationalist category were much higher than pretest scores in the other two aesthetic quality categories. Only one student (number 15) recorded a score in another category which was equal to the score noted in the Imitationalist category. Scores on the posttest reveal that these students tended to rely less heavily on literal qualities and turned more often to visual qualities and expressive qualities. The gains recorded in the Formalist category were especially high, with only one student (number 15) exhibiting a decreased posttest score in this category.

Overall, posttest gains in the Formalist and Emotionalist categories, while substantial, particularly with regard to the former, were not as great as those recorded by the first experimental group. The difference of +114 noted between pretest and posttest total scores for this second experimental group failed to equal the difference of +270 compiled for Experimental Group I.

Pretest to posttest changes occurring in each aesthetic quality category were tested for significance by the administration of t-tests. Data gathered from these tests are presented in Table 19.

TABLE 19

EXPERIMENTAL GROUP II: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST TOTAL SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES

Category	Comparison	Mean	Differences Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	9.74				
	Posttest	8.05	-1.68	18	-1.31	.208
Formalism (Visual Qual.)	Pretest	.63				
	Posttest	6.84	6.21	18	4.34	.000
Emotionalism (Expressive Qual.)	Pretest	1.58				
	Posttest	3.05	1.47	18	3.87	.001
TOTALS:	Pretest	11.95				
	Posttest	17.95	6.00	18	3.87	.001

Table 19 reveals a significant difference between pretest and posttest mean scores in the Formalist and Emotionalist categories. There was no such change in the Imitationalist category where posttest mean scores were slightly below pretest figures. The total mean score for all three categories increased significantly from 11.95 to 17.95 but, as hypothesized, this increase was not as great as that recorded by Experimental Group I which doubled its pretest total mean score of 14.21 to 28.42 on the posttest.

T-tests were conducted to determine the significance of pretest to posttest score changes in each aesthetic quality category for each of the three art slides. Data secured from these tests are provided in Table 20, 21 and 22.

TABLE 20

EXPERIMENTAL GROUP II: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY VERMEER

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	3.74	-.32	18	-.55	.588
	Posttest	3.42				
Formalism (Visual Qual.)	Pretest	.11	2.42	18	4.93	.000
	Posttest	2.53				
Emotionalism (Expressive Qual.)	Pretest	.63	.37	18	1.07	.298
	Posttest	1.00				
TOTALS	Pretest	4.47	2.47	18	3.63	.002
	Posttest	6.95				

As noted in Table 20 the Formalist category again underwent the greatest amount of change from pretest to posttest. The representational painting by Vermeer prompted considerable reference to literal qualities on both the pretest and the posttest; the highest mean score on both tests was registered in the Imitationalist category. While the change noted in the Emotionalist category failed to achieve significance at the .05 level a trend in the direction of significance is noted. When overall test results are compared a significant increase in the number of aesthetic qualities referred to is observed.

TABLE 21

EXPERIMENTAL GROUP II: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY PICASSO

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	9.32	- .68	18	-1.45	.164
	Posttest	2.63				
Formalism (Visual Qual.)	Pretest	.37	2.00	18	3.35	.004
	Posttest	2.37				
Emotionalism (Expressive Qual.)	Pretest	.32	.58	18	2.07	.053
	Posttest	.89				
TOTALS	Pretest	4.00	1.89	18	2.63	.017
	Posttest	5.89				

The data in Table 21 reveal that scores in the Formalist category continue to undergo the most appreciable amount of change from test to test although a significant amount of change is also noted in the Emotionalist category. A significant gain in the overall number of aesthetic qualities employed after treatment is also indicated.

TABLE 22

EXPERIMENTAL GROUP II: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY MUNCH

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	2.68				
	Posttest	2.00	-.68	18	-1.38	.185
Formalism (Visual Qual.)	Pretest	.16				
	Posttest	1.95	1.79	18	3.50	.003
Emotionalism (Expressive Qual.)	Pretest	.63				
	Posttest	1.16	.53	18	1.88	.076
TOTALS	Pretest	3.47				
	Posttest	5.11	1.63	18	3.60	.002

The t-test data provided in Table 22 indicates a continued increase in the use of visual qualities when pretest and posttest figures are compared. While a trend in the direction of significance is noted in the Emotionalist category, significance at the .05 level was not realized even though the art work in question was highly expressive. Again, significance is observed when a comparison is made between pretest and posttest mean scores for the combined categories.

Data compiled for each of the three art slides as well as total scores for all three slides support the hypothesis that students engaged in a proattitudinal task will employ an increased number of aesthetic

qualities after exposure to specified content in art criticism. However, as postulated, the increased number of aesthetic qualities tabulated for this second experimental group failed to match greater increases recorded for Experimental Group I. Furthermore, students in this second group did not appear to demonstrate the same understanding of aesthetic qualities noted in the first group. This can be inferred from the manner in which these aesthetic qualities were used during critical encounters with works of art representing distinct and different artistic styles. No matter which style was represented the students in this group continued to rely most heavily upon the literal qualities emphasized by Imitationalist Theory. Before and after treatment references to literal qualities were found to be more numerous than references to visual or expressive qualities no matter which art work was being examined. Thus, posttest responses to literal qualities were higher in number than posttest responses to visual qualities when an abstract work by Picasso was studied. References to literal qualities were also more numerous than references to expressive qualities when an expressionistic work by Munch was studied.

The Control Group;

The value of both counterattitudinal and proattitudinal task assignments in causing students to assimilate art criticism content may be more easily ascertained when Control Group data are examined in a manner similar to that employed with the two experimental groups. Table 22 below initiates this effort by supplying pretest and posttest scores and their difference in each of the aesthetic quality categories for the Control Group.

TABLE 22

DISTRIBUTION OF SUMS OF INDIVIDUAL STUDENT SCORES AND THEIR DIFFERENCES
FOR ALL THREE SLIDES FOR THE CONTROL GROUP

Student	Imitationalism (Literal Qual.)			Formalism (Visual Qual.)			Emotionalism (Expressive Qual.)			Totals		
	Pre	Post	Dif	Pre	Post	Dif	Pre	Post	Dif	Pre	Post	Dif
1	10	9	-1	1	2	+1	0	2	+2	11	13	+2
2	13	5	-8	0	2	+2	5	4	-1	18	11	-7
3	14	6	-8	0	0	0	5	4	-1	19	10	-9
4	11	8	-3	0	0	0	4	6	+2	15	14	-1
5	8	8	0	0	0	0	0	2	+2	8	10	+2
6	7	5	-2	5	2	-3	1	1	0	13	8	-5
7	10	11	+1	2	1	-1	2	1	-1	14	13	-1
8	16	4	-12	8	5	-3	2	1	-1	26	10	-16
9	8	12	+4	0	0	0	7	1	-6	15	13	-2
10	10	8	-2	0	7	+7	4	3	-1	14	18	+4
11	15	11	-4	1	0	-1	0	2	+2	16	13	-3
12	7	2	-5	1	3	+2	9	5	-4	17	10	-7
13	13	9	-4	1	4	+3	2	3	+1	16	16	0
14	8	7	-1	0	2	+2	3	6	+3	11	15	+4
15	10	9	-1	0	0	0	3	0	-3	13	9	-4
16	9	9	0	0	1	+1	2	4	+2	11	14	+3
17	12	6	-6	0	4	+4	5	4	-1	17	14	-3
18	8	6	-2	0	0	0	2	0	-2	10	6	-4
19	8	9	+1	4	1	-3	6	1	-5	18	11	-7
Category Totals:	197	144	-53	23	34	+11	62	45	-12	282	228	-54

The pattern of pretest reliance upon literal qualities noted with both experimental groups continues with the Control Group. Table 22 shows that only one student (number 12) had a score in another category which was higher than his score in the Imitationalist category. However, while there was a decrease in the number of posttest references to literal qualities there was also a decrease in references to expressive qualities and only a slight increase in references to visual qualities.

Overall, students in the Control Group tended to refer to fewer aesthetic qualities on the posttest than on the pretest even though they received the same content in art criticism as students in both experimental groups. While speculative, it is possible that these students, denied the incentive generated by a counterattitudinal or proattitudinal task assignment, may have failed to become sufficiently motivated by mere exposure to art criticism content. Involvement with this content over an extended eight week period not only had little impact upon modifying student attitudes about art, it may have had adverse effects upon their willingness to seek out a greater number and variety of aesthetic qualities with which to support their expressions of attitude.

A reading of the information supplied by Table 23 serves to underscore the decrease in aesthetic qualities listed by members of the Control Group after exposure to art criticism content. In only one category, Imitationalism, did a significant change occur from pretest to posttest and this was a reverse change insofar as posttest responses in this category were fewer than pretest responses. The total mean score for all three categories also decreased significantly from 14.84 to 12.00 suggesting that the specified art criticism content in itself might be damaging to efforts to make students more aware of different aesthetic qualities in art works.

TABLE 23

CONTROL GROUP: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST TOTAL SCORES IN THE THREE AESTHETIC QUALITY CATEGORIES

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	10.38				
	Posttest	7.58	-2.79	18	-3.20	.005
Formalism (Visual Qual.)	Pretest	1.21				
	Posttest	1.78	.58	18	1.02	.322
Emotionalism (Visual Qual.)	Pretest	3.26				
	Posttest	2.63	-.63	18	-1.07	.297
TOTALS	Pretest	14.84				
	Posttest	12.00	-2.84	18	-2.45	.025

The pattern of responses in each of the aesthetic quality categories noted in Table 23 remains virtually the same when responses for individual art slides are examined. In no instance were significant gains recorded in any category from pretest to posttest. Significance is noted only in terms of decreased scores from pretest to posttest. Data pertaining to responses in the aesthetic quality categories for each of the three art slides are provided in Table 24, 25 and 26.

TABLE 24

CONTROL GROUP: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES
IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY VERMEER

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	3.89		18	-2.24	.038
	Posttest	2.95	-.95			
Formalism (Visual Qual.)	Pretest	.32		18	1.00	.331
	Posttest	.57	.26			
Emotionalism (Expressive Qual.)	Pretest	1.05		18	-.70	.490
	Posttest	.79	-.26			
TOTALS	Pretest	5.26		18	-2.08	.052
	Posttest	4.32	-.94			

TABLE 25

CONTROL GROUP: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES
IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY PICASSO

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	3.11	-.63	18	-1.53	.144
	Posttest	2.47				
Formalism (Visual Qual.)	Pretest	.53	.11	18	.42	.482
	Posttest	.63				
Emotionalism (Expressive Qual.)	Pretest	1.21	-.53	18	-2.73	.014
	Posttest	.68				
TOTALS	Pretest	4.84	-1.05	18	-1.78	.091
	Posttest	3.79				

TABLE 26

CONTROL GROUP: T-RATIO FOR THE COMPARISON OF PRETEST AND POSTTEST SCORES
IN THE THREE AESTHETIC QUALITY CATEGORIES FOR A PAINTING BY MUNCH

Category	Comparison	Mean	Difference Between Means	df	t	p
Imitationalism (Literal Qual.)	Pretest	3.37				
	Posttest	2.16	-1.21	18	-3.07	.007
Formalism (Visual Qual.)	Pretest	.37				
	Posttest	.63	.26	18	.96	.350
Emotionalism (Expressive Qual.)	Pretest	1.00				
	Posttest	1.16	.16	18	.46	.652
TOTALS	Pretest	4.74				
	Posttest	3.95	-.78	18	-2.28	.035

STUDENT RESPONSES TO EXAMPLES OF POPULAR ART

A comparison of pretest and posttest data pertaining to student reactions to the Readers Digest Cover illustrations revealed that the instructional strategy had little impact. As indicated by the figures in Table 27 below students in all three groups continued to react to these three popular art forms in much the same way after treatment as before. However, while comparatively little attention was directed to this aspect of the study it seems to be an area where continued efforts might be focused. A particularly intriguing question centers upon the possible outcome of a study in which students are required to assume a counterattitudinal stance with popular art forms which are judged inferior by art experts but admired by students.

TABLE 27

PRETEST AND POSTTEST TOTAL SCORES AND THEIR MEANS FOR POPULAR ART SAMPLES

Slide	Experimental Group I		Experimental Group II		Control	
	Pre	Post	Pre	Post	Pre	Post
Cover Illus. 1	77-M=4.02	84-M=4.42	84-M=4.42	80-M=4.21	83-M=4.37	78-M=4.11
Cover Illus. 2	67-M=3.53	75-M=3.95	82-M=4.32	76-M=4.0	74-M=3.89	72-M=3.79
Cover Illus. 3	63-M=3.32	70-M=3.68	69-M=3.63	67-M=3.63	68-M=3.58	67-M=3.53

IV. SUMMARY AND CONCLUSIONS

Studies in various fields have shown that a student's favorable and unfavorable attitudes about art will affect his perception and his judgment during classroom encounters with diverse works of art. This appears to be especially true in those courses at the university level that are charged with the responsibility of providing preparation in art for prospective elementary classroom teachers. Many of the students typically enrolled in these courses lack depth and breadth in the past experiences they have had with art. As a result they tend to respond favorably and in an almost automatic fashion to art works that are similar to those experienced in the past. Once they have formed a positive attitude toward certain kinds of art work these students are inclined to limit their preferences to examples that are similar and avoid those that are in some ways dissimilar. Consequently, the value of any effort to deal effectively with art and art criticism in classes composed of such students is dependent in large measure upon whether or not the teacher is able to overcome the impediments to learning imposed by their existing attitudes about art. It was the intent of this study to describe and test the effectiveness of an instructional strategy designed to accomplish this.

The context for the study was a unit in art criticism offered as an integral part of a course of study in art education for elementary education students at Indiana University during the Spring Semester, 1974. Two experimental groups and a control group taught by the principal investigator were employed. All three groups were exposed to

identical content in art criticism which combined the stages of art criticism with several theories of art. In an effort to assure a uniform presentation of this content a series of synchronized slide/tape lessons in art criticism were prepared and used in all three classes. These lessons were aimed at showing students how to look at a painting as well as what to look for.

The instructional strategy tested involved placing students in classroom situations in which they were required to publicly express a judgment about a work of art and be prepared to support that judgment by referring to aesthetic qualities noted in the work. Two distinctly different versions of this strategy were employed with two experimental groups.

Experimental Group I was subjected to an instructional approach which employed the inconsistency generated by a counterattitudinal task as a means of encouraging students to attend more closely to the instructional content. Students in this group were required to formulate and orally present favorable critiques of assigned works of art. In every instance these were works toward which these students previously expressed negative attitudes. It was theorized that students involved in such a task would undergo considerable frustration preceding and during the counterattitudinal assignment and would experience a need to reduce or eliminate inconsistency. They would thus be "set" to receive information with which to construct their critiques as well as justify the public stand they were required to take.

Students in Experimental Group II were free to select the art works used in their presentations and were not required to formulate favorable

judgments about these works. Since these students did not experience the inconsistency brought about by a counterattitudinal task they were not expected to attend as closely to instructional content when preparing their critiques.

A third class of students assigned to Control Group status were not required to present critiques of art work in class although they were presented the same instructional content as both experimental groups.

Testing was designed to determine the effectiveness of the instructional strategy upon: (1) student judgments regarding a wide assortment of art works, and (2) the aesthetic qualities referred to by students when formulating and substantiating these judgments.

A comparison of pretest and posttest data revealed that:

I. EXPERIMENTAL GROUP I:

- a. Exhibited a significant overall change in attitude toward a selection of art slides supporting the hypothesized effectiveness of an instructional strategy utilizing the inconsistency resulting from a counterattitudinal task.
- b. Demonstrated a significant shift toward Acceptable and Highly Valued judgments and away from Unacceptable and Not Valued judgments as hypothesized. This upward shift attested to an incongruent change of attitude on the part of students in this experimental group.
- c. Demonstrated a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments.

II. EXPERIMENTAL GROUP II:

- a. Also exhibited a significant overall change in attitude toward a selection of art slides although the amount of this change was not as great as that demonstrated by Experimental Group I. Data pertaining to this group were shown to support the hypothesized effect of an instructional strategy involving a proattitudinal task.
- b. Also exhibited a shift toward Acceptable and Highly Valued judgments and away from Unacceptable and Not Valued judgments.

Thus an incongruent change of attitude similar in character but not as pronounced in degree to that recorded by Experimental Group I was observed. A congruent change of attitude, which would have been inferred if a shift toward the extreme Highly Valued and Not Valued judgments had occurred, was not realized. For this reason the experimental hypothesis pertaining to the congruent modification of attitude anticipated for students in Experimental Group II was rejected. A pro-attitudinal task assignment, while not as effective as a counterattitudinal task assignment, was found to generate incongruent rather than congruent changes of attitude toward specified works of art.

- c. Also demonstrated a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments. However, the number of aesthetic qualities employed were not as great nor did students in this group demonstrate the same understanding of aesthetic qualities as students in Experimental Group I.

III. THE CONTROL GROUP:

- a. Failed to exhibit a significant change in attitude toward the experimental slides even though exposed to the same content in art criticism as both experimental groups. Consequently, content in art criticism selected for use in this study was shown to be ineffective in modifying student attitudes about art unless combined with an instructional strategy aimed specifically at causing students to attend to and assimilate this content.
- b. Failed to reveal a pattern of responses indicative of either congruent or incongruent modifications of attitude.
- c. Failed to demonstrate a knowledge and use of an increased number of aesthetic qualities when formulating and justifying aesthetic judgments.

The results of this study strongly suggest that established student attitudes about art can be modified if attention is directed toward this objective when instructors select content and devise teaching strategies in art criticism. Unless elementary education students are assisted in overcoming the restrictions imposed by conditioned attitudes about art and are motivated to attend to content in art criticism most can be expected to complete their college preparations for teaching in art without

having gained the knowledge and skill required to examine and judge works of art. These students will consequently lack the competence required to involve their own future pupils in critical experiences with diverse works of art.

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APPENDIX A

M333 - ART METHODS FOR THE ELEMENTARY TEACHER

Tentative Outline

GENERAL OBJECTIVES:

The primary objective of this course is to provide a number of diverse experiences within a general framework of art education theory and practice for the purpose of developing competencies pertaining to art instruction at the elementary school levels. The course incorporates opportunities for participants to: (1) learn about the functions of art instruction in the elementary school, and (2) develop the skills and knowledge needed by the classroom teacher providing art instruction to children at this level.

OUTLINE OF TOPICS AND ACTIVITIES:

- A. Objectives of art education in the elementary schools.
- B. Selection of art content in relation to these goals.
- C. Studio experiences with art materials and techniques appropriate for the elementary classroom.
- D. Planning art activities.
- E. Field experience: teaching art to a class of elementary pupils.
- F. Studio experience based upon reference to several different theories of art.
- G. Critical analyses of works of art.

OBJECTIVES OF ART EDUCATION IN THE ELEMENTARY SCHOOLS

- I. Helping pupils learn how to achieve personal expression through art.
- II. Helping pupils learn how to respond to works of art.

SELECTION OF ART CONTENT IN RELATION TO THESE GOALS

- I. Personal expression: activities which help pupils:
 - A. Find ideas
 - B. Interpret ideas
 - C. Work with media and techniques
- II. Personal response: activities which help pupils:

- A. Perceive and describe works of art
 - B. Analyze works of art
 - C. Judge and explain works of art
-

STUDIO EXPERIENCES WITH ART MATERIALS AND TECHNIQUES

Students will engage in several studio problems which aim specifically at acquainting them with the materials and techniques of art employed at the elementary school level. An additional concern during this portion of the course will be to increase student confidence in their ability to produce art.

PLANNING ART ACTIVITIES

Students will be assigned to teams and will engage in planning units of instruction in art which will later be presented to classes of elementary pupils. Each unit of instruction will be developed around one of the features of art (subject, media/forming process, design, or style).

FIELD EXPERIENCE

- I. Continuing to work in the same teams, students will provide an art lesson each week to an assigned class of elementary pupils.
- II. A team teaching approach will not be employed. Rather, one team member will teach while the others observe and evaluate his or her performance. In the following weeks these roles will be reversed.
- III. Generally, students will be able to utilize the units planned earlier in class. During the initial meeting with classroom teachers all lesson plans for these units will be presented for examination. Classroom teachers will thus be afforded an opportunity to make comments and suggestions.
- IV. M333 will meet only once per week during the period devoted to the field experience. One class session will be cancelled in order to provide the necessary time for securing supplies, planning and teaching.
- V. STUDENTS WILL BE EXPECTED TO BE PRESENT FOR EACH AND EVERY CLASS THEY ARE ASSIGNED TO TEACH OR OBSERVE. THEY WILL ARRIVE PROMPTLY, BE WELL PREPARED, AND ALLOW AMPLE TIME BEFORE CLASS FOR ORGANIZING THE LESSON AND AFTER CLASS FOR CLEAN-UP.
- VI. IN THE EVENT OF AN EMERGENCY OF ILLNESS, THE CLASSROOM TEACHER WILL BE NOTIFIED NO LATER THAN THE DAY OR EVENING BEFORE THE STUDENT IS TO TEACH. A similar notification will be made to the other

team members. All missed teaching or observing assignments will be reported immediately to the M333 instructor.

VII. Supplies: if the assigned school does not have the necessary art supplies and/or tools for teaching they may be secured from the supply room maintained by the art education department for this purpose.

- A. The procedure to be followed when ordering supplies will be described in detail and must be adhered to.
- B. EACH STUDENT WILL BE RESPONSIBLE FOR THE CONDITION OF THE TOOLS BORROWED FROM THE SUPPLY ROOM.

STUDIO EXPERIENCES BASED UPON REFERENCE TO
SEVERAL DIFFERENT THEORIES OF ART

Several theories of art will be used to direct student attention to various aesthetic qualities in art works. An understanding of these theories will provide the student with diverse approaches to art production and facilitate efforts to stimulate knowledgeable talk about art in the elementary classroom.

A. Imitationalist Theory:

Employing this theory "fine art" is defined as the faithful, literal duplication of objects or events drawn from ordinary experience. What is revealed in the work of art resembles closely the model which it attempts to imitate. Consequently, the most important aspect about a work of art is its "verisimilitude"---it looks like and reminds us of what we know in reality apart from art.

- 1. Studio assignment: Utilizing specified materials students will reproduce an arrangement of not less than two familiar items striving for an accurate duplication of the items selected.
- 2. Lecture/discussion: The strengths and weaknesses of imitationalist theory.

B. Formalist Theory:

Employing this theory fine art is defined as the organization of surface and structural qualities into a formal pattern or design. Surface qualities refer to color, shape, line, and texture. Structural qualities refer to balance, complexity, simplicity, repetition, rhythm, gradation, contrast, space, and variety. A painting is regarded as a work of art when these elements are so interrelated that the work possesses what Clive Bell calls, "significant form." A striking feature of this theory is its total disregard of representational subject matter. When people or objects are depicted in a

work they are treated as though they were not representative of anything. Rather, they are regarded as patterns of color, line, shape, and/or texture.

1. Studio assignment: Utilizing specified materials students will reinterpret the subject matter employed in the prior studio exercise, but focus upon surface and structural qualities to develop the formal organization of the work.
2. Lecture/discussion: the strengths and weaknesses of formalist theory.

C. Emotionalist Theory:

Employing this theory the work of art is defined as an expression of the artist's emotion and, by carefully contemplating the work, it is possible for the viewer to share this emotion. Only if the work of art clearly reflects the artist's emotion can the activity of expression be termed successful. It is with this goal in mind that the artist revises, omits and distorts what he creates.

1. Studio assignment: Utilizing specified materials students will engage in a multi-media activity aimed at capturing a one word idea (examples: "lost", "lonely", "happy", "hate", "peace", "war").
2. Lecture/discussion: the strengths and weaknesses of emotionalist theory.

CRITICAL ANALYSES OF WORKS OF ART

- I. Students will learn how to engage in critical examinations of art work. These examinations will require them to describe, analyze, interpret and judge works of art rendered in diverse artistic styles.
- II. Theories of art will act as guides during critical examinations of art, pointing out to students what to look for in works of art.
 - A. Lecture/discussion: implementation of the critical process utilizing the theories of imitationalism, formalism, and emotionalism.
 - B. Assignment: each student will prepare a five to eight minute verbal argument with regard to a particular work of art to be provided in slide form. Accompanying each presentation will be a completed copy of a "Critical Performance Outline" summarizing the verbal argument.

NOTE: Class presentations of these arguments will be made near the close of the semester.

APPENDIX B

JUDGMENTAL RESPONSE FORM

SECTION I

Instructions:

You are asked to examine 80 paintings (slide reproductions) and indicate your opinions concerning these paintings on the attached form. You need only check the column which best conforms to your opinion of each work viewed. Please respond to every slide. You will have approximately 20 seconds to view each slide and record your opinion.

A brief examination of the form should assist you in understanding the responses available to you.

The left hand column refers to the number of the slide you will be viewing. This number will be announced for each slide as it is projected to avoid confusion as you proceed through all 80 works of art.

There are five columns in which you are asked to record your opinions. These are labeled:

HIGHLY VALUED: Check this column only if a particular work is, in your opinion, an exceptional and successful work of art.

=====

Acceptable: Check this column only if there are some things about the work that you think are admirable, although overall you tend to remain indifferent toward it.

NEUTRAL: Check this column when you see little about the work that is, in your opinion, either admirable or mediocre. As a result, you may not feel inclined to check either the Acceptable or Unacceptable columns, but prefer to remain completely uncommitted instead.

Unacceptable: Check this column only if there are some things about the work that you think are mediocre, although overall you tend to remain indifferent toward it.

=====

NOT VALUED: Check this column only if a particular work is, in your opinion, an inferior or unsuccessful work of art.

JUDGMENTAL RESPONSE FORMNAME: _____
(Please Print)

DATE: _____

SECTION: _____

<u>SLIDE NUMBER</u>	<u>HIGHLY VALUED</u>	Acceptable	<u>NEUTRAL</u>	Unacceptable	<u>NOT VALUED</u>
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					
15.					
16.					
17.					
18.					
19.					
20.					
21.					

<u>SLIDE NUMBER</u>	<u>HIGHLY VALUED</u>	Acceptable	<u>NEUTRAL</u>	Unacceptable	<u>NOT VALUED</u>
22.					
23.					
24.					
25.					
26.					
27.					
28.					
29.					
30.					
31.					
32.					
33.					
34.					
35.					
36.					
37.					
38.					
39.					
40.					
41.					
42.					
43.					
44.					
45.					

<u>SLIDE NUMBER</u>	<u>HIGHLY VALUED</u>	Acceptable	<u>NEUTRAL</u>	Unacceptable	<u>NOT VALUED</u>
46.					
47.					
48.					
49.					
50.					
51.					
52.					
53.					
54.					
55.					
56.					
57.					
58.					
59.					
60.					
61.					
62.					
63.					
64.					
65.					
66.					
67.					
68.					

<u>SLIDE NUMBER</u>	<u>HIGHLY VALUED</u>	<u>NEUTRAL</u>			<u>NOT VALUED</u>
		Acceptable		Unacceptable	
69.					
70.					
71.					
72.					
73.					
74.					
75.					
76.					
77.					
78.					
79.					
80.					

JUDGMENTAL RESPONSE FORM

SECTION II

You are going to view three slides which you have already seen and judged. In the space provided comment briefly on the reasons for the judgments which you made in Section I of this exercise. State all reasons--whatever they are--that caused you to make those judgments. Let your responses be brief and to the point. You may write in phrases rather than sentences.

Ten (10) minutes will be allocated for responding to each slide

SLIDE 1

SLIDE 2

SLIDE 3

APPENDIX C

SCORE SHEETS FOR JUDGMENTAL RESPONSE FORM, SECTION II

IMITATIONALISM

In this category the emphasis is on SUBJECT MATTER and the degree of success or failure in which the work or parts of it reflect surface reality. Student responses would involve NAMING and/or DESCRIBING the SUBJECT MATTER in the picture.

<u>MEDIA</u>	Description of kinds of materials used, rather than how these materials are used. e.g. It is an oil painting or a collage with torn paper.	SCORE 1
<u>LOCATION</u>	Reference to placing of objects. e.g. The window in the upper left hand corner The objects on the right hand side.	SCORE 1
<u>DIRECTION</u>	Reference to the direction of objects or elements in the picture. e.g. The flag pole runs diagonally Vertical movement of lines.	SCORE 1
<u>SHAPE</u>	Reference to shape - description and naming of shapes. e.g. Squares, circles.	SCORE 1
<u>COLOR</u>	Naming and description of colors. e.g. Reds, blues, dull grays, dull colors.	SCORE 1
<u>LINE</u>	Description of lines. e.g. Thin lines, jagged, thick etc.	SCORE 1
<u>TEXTURE</u>	Reference to texture - describing texture. e.g. Rough area, smoothness.	SCORE 1

LITERAL

Identification and description of recognizable objects in the painting. Emphasis on likeness to reality. e.g. A woman is pouring milk from a jug. The face looks real.

SCORE 1 each time a reference to above is made. (Max. 3)

SCORE 1-3

AFFECTIVE

Statements reflecting affective responses. e.g. Ugh!, Yuck!, I like the colors.

SCORE 1 each time an affective response is made. (Max 3)

SCORE 1-3

HISTORICAL

Statements which attempt to identify the artist, style, period, title of work, or country.

SCORE 1 for each of the above mentioned.

SCORE 1-5

FORMALISM

The emphasis is on VISUAL QUALITIES. Student responses would involve identification and explanation of those qualities in the work of art such as the surface and structural qualities that are present in it. Mention is also made of the success or failure in the use of these aspects of the art work. The responses involve more than just description but sees RELATIONSHIPS between the various qualities.

RESPONSE CATEGORIES

EXPLANATIONS & EXAMPLES

SHAPE

Emphasis on the use and relationship of shapes to each other and to other elements in the work.

e.g. The small curvilinear shapes are set against the larger triangles.

SCORE 1 Where shape is a primary determinant and relationships between shapes are noted.

2 Where shape is seen in relation to other qualities.

e.g. The contrasting shapes give a strong contrast and adds variety.

SCORE 1-2

RESPONSE CATEGORIES

EXPLANATIONS & EXAMPLES

COLOR

Identification of color relationships.

- SCORE 1 Where color is a primary determinant and relationships between colors are noted.
e.g. The strong yellows are used as a foil against the purple.
- 2 Where color is seen in relation to other qualities.
e.g. The subtle changes in color increases the complexity creating a balance against the large grey areas.

SCORE 1-2

LINE

Identification and elaboration on qualities and relationships of line.

- SCORE 1 Where line is a primary determinant.
e.g. Strong, bold lines are used to emphasize shapes/forms.
- 2 Where line is seen in relation to other qualities.
e.g. The sinuous lines repeated in other areas add rhythm.

SCORE 1-2

TEXTURE

Identification and elaboration on qualities and relationships of texture.

- SCORE 1 Where texture is a primary determinant.
e.g. The rough texture of the rocks created added interest in an otherwise empty area.
- 2 Where texture is a primary determinant in relation to other qualities.
e.g. Varieties of texture contribute to spatial effects.

SCORE 1-2

RESPONSE CATEGORIES

EXPLANATIONS & EXAMPLES

BALANCE

Identification and elaboration on qualities and relationships resulting in BALANCE.

SCORE 1 Where balance is identified.

e.g. The drapes in the background act as a balance to the objects on the table.

2 Where balance is a primary determinant in relation to other qualities.

e.g. Balance is obtained by the repetition of the shapes.

SCORE 1-2

CONTRAST

Recognition of the use of contrast. Identification of contrast obtained through the relationship of other qualities.

SCORE 1 Where contrast is identified.

e.g. There are uses of strong contrast

SCORE 2 Where there is an explanation to show how contrast is obtained.

e.g. The red blouse is contrasted against the green drapery.

PROPORTION

Identification of the use of proportion in the work.

Reference to the use of proportion in relation to other qualities.

e.g. There are large areas and small areas.

Use is made of a variety of size relationships in terms of color areas.

SCORE 1 When use of proportion is recognized.

2 When use of proportion is seen in relation to other qualities.

SCORE 1-2

RESPONSE CATEGORIES	EXPLANATIONS & EXAMPLES	
SIMPLICITY/ COMPLEXITY	Identification of the use of simplicity or complexity. Reference to the use of other visual qualities in obtaining the effect of simplicity or complexity. e.g. There is an overall simplicity about the painting. By limiting the color range and textural differences the effect of simplicity was accomplished. SCORE 1 Where mention is made of the use of <u>simplicity/complexity</u>. 2 Where <u>simplicity/complexity</u> is seen as a result of the use of <u>other qualities</u>.	SCORE 1-2
GRADATION	Identification of the use of gradation in one or more surface qualities. Recognition of the effects of gradation through the use of other qualities. e.g. There are <u>subtle gradations</u> of green on the hills. <u>Gradations</u> of color and texture give the <u>feeling of distance</u> in the hills. SCORE 1 Where gradation is recognized. 2 Where the effects of gradation is commented upon.	SCORE 1-2
REPETITION	Recognition of the use of repetition e.g. There is repetition of the black shapes. Identification of the effect of the use of repetition. e.g. <u>Repetition</u> of the black shapes gives movement as well as adds <u>balance and rhythm</u>. SCORE 1 For recognition of <u>repetition</u>. 2 For recognition of effects of repetition and its relation to other qualities.	SCORE 1-2

RESPONSE CATEGORIES	EXPLANATIONS & EXAMPLES	
RHYTHM	Recognition of the use of rhythm. e.g. There is a rhythm in the use of lines. Recognition and identification of the result of rhythm obtained through the use of other qualities. e.g. Rhythm was obtained through the <u>repetition</u> of similar shapes. SCORE 1 Where rhythm is identified. 2 Where rhythm is seen through the use of other qualities.	SCORE 1-2
SPACE	Recognition of the use of spatial effects. e.g. There is a feeling of spaciousness in the blue. Recognition and identification of the result of spatial effects obtained through the use of other qualities. e.g. Ambiguity in space relations is obtained by having negative and positive areas of equal or near equal size. SCORE 1 Where space or spatial relations are mentioned. 2 Where there is an amplified statement about space and its effects.	SCORE 1-2
FORMAL ASPECT	Statement indicating that the viewer has perceptually organized aspects of the art work into a formal total character. e.g. The arrangement is closer to the classical pictorial tradition. There is little over all unity. SCORE 1 Where an attempt is made to give the total effect of the work in terms of its surface qualities. 2 Where there is an elaboration of this and an effort is made to support it.	SCORE 1-2

EMOTIONALISM

The emphasis is on EXPRESSIVE QUALITIES which can best be stated through efforts to interpret the work of art. Student responses would be in the form of various interpretations of the idea, mood or feeling conveyed by the work.

RESPONSE CATEGORIES

EXPLANATIONS & EXAMPLES

LITERAL

Imparting expressive qualities to recognizable objects.
e.g. The threatening clouds.
Relating other visual qualities in the work that contribute to creating particular moods or impressions.
e.g. There is an expression of horror on the face.
The jagged line of the hills together with the blood red sun strengthen the mood of violence.

(Max. 3)

SCORE 1-3

ASSOCIATIVE

Identifying expressive qualities in the work through associating objects or emotions outside the picture.
e.g. She stands like a tigress.
A carnival of colors.
Like the wife of a fisherman expecting her husband from the sea.

(Max. 3)

SCORE 1-3

ALLEGORICAL/
SYMBOLIC

Stating or inferring that certain aspects of the work combine to represent something beyond the primary and factual. Making symbolic interpretations.
e.g. The man with the flag symbolizes freedom.
The dark heavy colors and thick lines stand for oppression.

(Max. 3)

SCORE 1-3

RESPONSE CATEGORIES

EXPLANATIONS & EXAMPLES

INFERRED

Ascertains underlying principles in work which reveals the basic attitude of a nation, a period or class, or the religious, philosophical or psychological inclination of the artist.

e.g. "The Cypress" is evidence of the disturbed state of Van Gogh's mind.

The picture illustrates the decadence of the times.

(Max. 3)

SCORE 1-3

MODAL ASPECT

Synthesizing aspects of a work into a larger non-formal total character.

e.g. It is mystical.

It gives me a weird feeling.

(Max. 2)

SCORE 1-2

APPENDIX D

TITLES AND ARTISTS OF PAINTINGS

WORKS ARRANGED IN RANK ORDER ACCORDING TO PRETEST RESPONSES
FOR ALL THREE GROUPS

RANK	ARTIST AND TITLE	TOTAL SCORE	RANK	ARTIST AND TITLE	TOTAL SCORE
1	Jan Vermeer** The Milk Maid	264	13	Claude Monet Pool of Waterlilies	239
2	J. Wright of Derby Doredale By Moonlight (1785)	263	14	Joseph Stella* Brooklyn Bridge (1917)	237
3	Meindert Hobbema A Pond in the Forest (1688)	262	15	Jean Chardin Still Life with Rib of Beef	237
4	Andrew Wyeth Christina's World (1948)	259	16	Rolf Nesch* Trees (1935)	235
5	Auguste Renoir* Luncheon of the Boat- ing Party (1881)	256	17	Grant Wood American Gothic (1930)	233
6	Cover Illustration Readers Digest	254	18	Lionel Feininger Church of the Minorities	230 0
7	Georges Seurat Sunday Afternoon on Grande Jatte (1884)	253	19	Cover Illustration Readers Digest	229
8	Jean-Francois Millet The Gleaners	252	20	Cover Illustration Readers Digest	224
9	Pablo Picasso Woman	250	21	John Marin Ship, Sea and Sky Forms	223
10	Carlo Carrà The Boatman (1930)	247	22	Cover Illustration Readers Digest	222
11	Edgar Degas L' Absinthe	243	23	Vincent Van Gogh Potato Eaters (1885)	222
12	Vincent Van Gogh* Starry Night (1889)	240	24	Paul Cezanne* Still Life	221

*Experimental Slide

**Experimental Slide also used during the second portion of test.

RANK	ARTIST AND TITLE	TOTAL SCORE	RANK	ARTIST AND TITLE	TOTAL SCORE
25	Willem Claez Heda Desert	220	39	Vincent Van Gogh* Night Cafe	188
26	Paul Gauguin* White Horse	215	40	Georges Rouault Christ and the Fisherman	186
27	Albert Marquet* Colours of Naples (1910)	213	41	Fred Housman Festival of Life (1969)	184
28	Henri de Toulouse- Lautrec* La Danse de la Goulue	211	42	Richard Diebenkorn Woman in Front of a Window	181
29	John Sloan McSorley's Bar	210	43	Edward Hopper Nighthawks	181
30	Cover Illustration Readers Digest	209	44	Pablo Picasso** Girl in Front of a Mirror (1932)	180
31	E. de Witte Interior of the Old Church at Delft	208	45	Maurice Vlaminck* Houses at Chatou (1903)	178
32	Paul Cezanne The Cardplayers (1892)	206	46	Charles Sheeler American Landscape (1930)	175
33	Charles Sheeler Ludenberg	204	47	Cover Illustration Readers Digest	169
34	Jose Clemente Orozco Zapatistas	197	48	Wayne Thiebaud Tug Boats (1966)	169
35	Jack Levine Welcome Home (1946)	196	49	Salvatore Dali The Persistence of Memory (1931)	166
36	Reginald Marsh Tattoo and Haircut (1932)	196	50	Philip Evergood Dream Catch (1946)	165
37	Ben Shahn Handball (1939)	192	51	Andre Derain Barges on the Thames	165
38	Juan Gris The Violin (1916)	190			

*Experimental Slide

**Experimental Slide also used during the second portion of test.

RANK	ARTIST AND TITLE	TOTAL SCORE	RANK	ARTIST AND TITLE	TOTAL SCORE
52	Ivan Albright* Into the World There Came a Soul Named Ida (1927-30)	162	66	George Grisz* Waving the Flag	136
53	George Bellows Dempsey and Firpo	156	67	Raoul Duffy* Deauville (1938)	136
54	Stuart Davis* Summer Landscape (1930)	156	68	Piet Mondrian Opposition of Lines: Red and Yellow (1937)	135
55	Ben Shahn Miner's Wives (1948)	155	69	Vasily Kandinsky* Composition VII, Fragment 1 (1913)	132
56	Georges Braque Interior (1943)	155	70	Graham Sutherland Still Life	132
57	Marc Chagall The Sabbath (1910)	155	71	Marsden Hartley Fishermen's Last Supper (1940-41)	131
58	Jasper Johns Zero Through Nine (1961)	151	72	Gabor Peterdi Tidal (1955)	126
59	Max Weber Three Musicians	150	73	Joseph Albers Far Off (1950)	121
60	Fernand Leger* The Smoke (1912)	146	74	Stuart Davis Egg Beater No. 1	117
61	Joan Miro Femme et Oiseau dans la Nuit (1945)	146	75	Willem DeKooning Woman VI	115
62	Edvard Munch Dance of Life (1889-1900)	142	76	Adolph Gottlieb Blast II (1957)	110
63	Edvard Munch** The Scream (1895)	141	77	Fritz Winter Black Before Red (1953)	106
64	Fernand Leger Large Breakfast (1921)	140	78	Robert Motherwell Elegy For the Spanish Republic (1958)	100
65	Pablo Picasso Still Life with Guitar (1913)	138	79	Joan Miro Boum Boum Bird (1952)	100
			80	Mark Rothko* Horizontals: Whites Over Darks (1961)	94

*Experimental Slides

**Experimental Slides also used during the second portion of test.